VENUS AND ADONIS

By TITIAN (1477—1576)

IN THE NATIONAL GALLERY, LONDON

It may be said of Titian that he was Art personified, and in that description will be found the reason for his supreme position among the painters of the world—a position which was surpassed by none, and challenged by Raphael alone. There are no mannerisms revealed in his work which enable one to point to any particular mark of genius and say that because of it he was a great painter. The conceptions of his mind, the magnificent colouring of his pictures, his revelations of beauty of form and composition, and his technical mastery, are all perfect. All his long life he was continually striving after perfection, and as constantly lamenting his inability to attain it. He was nearly seventy when he visited Rome and saw Michael Angelo, and in later years he said that his work greatly improved afterwards. Although he lived to be nearly a hundred, he painted to the end, and it was characteristic of him that one of his last remarks should be that he was only then beginning to understand what painting was. So pronounced was his genius that his contemporaries paid eloquent tribute to it. His works, said one of them, "are not art, but miracles; they make upon me the impression of something divine, and as heaven is the soul's paradise, so God has transfused into Titian's colours the paradise of our bodies."

"Venus and Adonis" seems to have been an exercise in painting a woman's figure from an unusual point of view. The picture, which ranks among Titian's most important works, was painted when he was 77, and shows Venus trying to beguile Adonis from the allurements of the chase. She is all ardour, but the god of Love is asleep and Adonis is unmoved.

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INTRODUCTION

By G. K. CHESTERTON

THE statement that the work of the Old Masters can be effective for popular education is not such a platitude as it will at first appear. It is both more disputable and more true than it seems. For the truth is that the great art of the past can be used for this purpose where a great many other methods now generally adopted are quite clumsy and futile. Something of this utility is shared by the plays of Shakespeare; and by no other agency I know except the paintings of such men as Titian and Leonardo.

To explain this peculiar kind of public value one must understand one of the deepest of the differences, and perhaps diseases, of our time. It was the mark of the art of the past, especially the art of the Renaissance, that the great man was a man. He was an extraordinary man, but only in the sense of being an ordinary man with something extra. Shakespeare or Rubens went with the plain man as far as the plain man went; they ate and drank, and desired and died as he did. That is what people mean when they say that these gods had feet of clay; their giant boots were heavy with the mire of the earth. That is what people mean when they say that Shakespeare was often coarse; that is what people mean when they say that he was often dull. They mean that a great poet of the elder kind had spaces which were idle and absent-minded; that his sub-consciousness often guided him;

that he sprawled; that he was not "artistic." It is not only true that Homer sometimes nodded; but nodding was part of the very greatness of Homer. His sleepy nod shakes the stars like the nod of his own Jupiter.

The old artists, then, were plain and popular in the more fundamental or (if you will) lower parts of their personality. But the typical modern artist sets out to be a separate and fantastic sort of creature, who feeds and feels in a strange manner of his own. Compare Velazquez with Whistler; compare Shakespeare with Shaw; compare even Addison with Stevenson. Whistler professed to be a butterfly, feasting on strange flowers and following incalculable flights; Stevenson was called by many of his friends an elf; and though this did not mean that he was inhumane, it did mean that he was in a manner disembodied. Bernard Shaw is certainly a fairy: and an Irish fairy, which is worse. Shakespeare, like the Shepherd in *Iolanthe*, was only a fairy down to the waist. He would undoubtedly, to quote the same work of art, have left his legs kicking behind if he had tried to get through the keyhole. Ben Jonson drinking ale was exactly like Ben Bolt drinking ale; though it might only move Ben Bolt to confused memories of Alice, and might inspire Ben Jonson to offer his lady the disinterested advice that she should drink only with her eyes. But faddists and fairies wish to draw their very sustenance differently; teetotalers live on lemonade and elves upon dew, which I should think would be more sustaining.

Now this distinction between two conceptions of genius, the Something more and the Something different, very deeply influences the effect of painting

upon the public. The great painters had all the things which we call weaknesses in the great poets; they constantly pot-boiled, they occasionally pandered. They often seemed to care little for glory, and sometimes not quite enough for honour; they threw things off, and as Ruskin truly said, gave their great frescoes "to be blasted by the sea wind, or wasted by the worm." But if they had the everyday vices, they had the everyday virtues also; and whether they were good men or no, their idea of a good man was the same as everybody else's. If they too seldom attempted to reform their conduct, they never attempted to reform their conscience. The consequence is that they preserved a mass of primitive intuitions, appetites, and unconscious instincts, which are the same as those of the common people even in our corrupt modern cities; and which in our corrupt modern cities have now a great part to play.

For without raising, even in parentheses, the old argument of Swift's and Temple's time about the relative merits of Ancients and Moderns, we may be quite certain that for democratic purposes the ancients are better. A few scratches of grey and green on a piece of brown paper may really be as good in its own way as a "still life" by a Flemish painter or a Holy Family by an Italian painter. But it must be perfectly obvious to anybody that the two latter are more likely to make a plain man understand what painting means. We talk somewhat lightly about "schools" of art. Whether or no the art of Raphael be better as an art it is certainly better as a school. Impressionism, Post-Impressionism, Post-post-Impressionism and the rest, are developments which may be credited or criticised according to every man's æsthetic philosophy. It

may be the end of art, in the sense of the object of art. It may be the end of art in the sense of the abolition of art. But anyhow it is not the beginning of art; it is not the initiation, the origin, the introductory motive. What art is to begin with, what it obviously is, what is the reason that anyone ever made it, that people can learn to-day from the Old Masters. And they can learn it from nobody else.

A hundred cases could be taken; but take the case of a common phrase; a common sneer with the art critics. I mean the phrase "a picture that tells a story." There could not be a sharper instance of the difference between the old hero who was man and more than man and the new hero who is not man at all. A picture by Leonardo da Vinci tells a story. A picture by Paul Veronese tells a story. A picture by Titian or Tintoretto tells a story. The first and most important question is, what story? Most medieval and Renaissance pictures tell *the* story; the story on which all our European civilisation is founded, and is founded as finally if the thing is a fairy tale or if the thing is a truth. The objection to pictures which "tell a story" only began in our time, for the very simple reason that the story was a dull story. I will not discuss here whether the great story of God made Man has been destroyed. I will confine myself to saying that it has certainly not been replaced.

There are other qualities in which the Old Masters are demagogues as well as demi-gods. I mean there are other elements in which they eternally appeal to a popular instinct which was in them and in their patrons and in their populace. I should select the two examples of clarity and solidity. In Michael Angelo's "Vision of Judgment" a real man appears in the real skies.

The man is solid. The skies are lucid. To the cultured it may appear incredible; but it will be much more credible to mankind, that universal church of which culture is a small and doubtful sect; to mankind, to men as they ordinarily are, a complete man appearing in a clear sky, will not be incredible. It will be much more credible than an impressionist portrait of a real person or a post-impressionist picture of a real place.

I should therefore urge the re-publication of old and good pictures as a real part of that grossly neglected thing—public education. Our historians lie much more than our journalists; our fashionable conceptions of the past change with every fashion; and like most fashions, are fantastic and hideous. But the old colours and the old canvases do not lie; they were really achieved in the ages which we parody or pervert; and the squareness of their drawing, the brightness of their colours, the substantial sincerity of their subject, will still tell us something of the fathers we have forgotten. I do not go so far as to say we have relapsed into barbarism. But I do say that we can just now learn best from picture writing.

G. K. CHESTERTON.

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HOPE

By GEORGE FREDERICK WATTS, R.A. (1817—1904)

IN THE TATE GALLERY, LONDON

This is one of the earliest of the great morality pictures by which Watts earned his fame. Describing these, he said: "All my pictures in the Tate Gallery are symbolical and for all time. Their symbolism is, however, more suggestive than worked out in detail." He goes on: "I want to make people think. My intention has not been so much to paint pictures that will charm the eye as to suggest great thoughts that will appeal to the imagination and the heart, and kindle all that is best and noblest in humanity."

"Hope" illustrates the power of these pictures to make people think. The blinded figure, seated on the sphere with her broken lyre, is bending her ear to catch what music she may from the last remaining string. She cannot see the star shining above her; one by one the sweet notes of music have been taken from her, but still she sits, bowed but not broken, plucking with tender fingers whatever melody she may from the last string of those that gave her the full harmonies of beauty. She has no vision either of the star above or of the world of darkness and gloom below. Her attitude of dejection almost rejects the conventional idea that there is happiness to be found when everything seems lost, but the picture suggests the larger hope of the world that there is peace and light above the turmoil and sorrow of the earth.

Watts was something more than a painter. He painted for no gain save the reward of achievement when he felt he had a message to deliver through his pictures. To his purposes he deliberately sacrificed his natural dexterity and technique, holding that the artist should be lost in his picture. Nevertheless, the power of colour which is exhibited in "Hope" is one of the most marked qualities of his work. The whole is a delicate harmony in blues and greens, and is suggestive of the Italian influence which so strongly affected the painter.

DANTE AND BEATRICE

By HENRY HOLIDAY

IN THE WALKER ART GALLERY, LIVERPOOL

Writing about this picture, Mr. Holiday says:—"I had been struck with the charm of Dante's account of his grief when Beatrice on one occasion denied him her salutation, and made a sketch of the subject and a few studies. In 1881 I went to Florence to make studies for the background. I found that the Ponte Vecchio, which is the central feature in the picture, was destroyed by a flood early in the century, and had been rebuilt before the time of my subject; also that the houses on it were burnt down early in the following century, so that, by the dates, they must have been in course of erection when Dante met Beatrice, and are so represented in the picture. Another interesting point was that the Town Council about this time passed a resolution that the streets of Florence should be paved with flagstones, as was already done in some of the principal towns in Italy. This showed that at my period it was paved with brick, and I found in Siena an old street in which the original brick paving still remained, the bricks being set in herring-bone pattern as in my picture. In gathering these particulars and studying the still extant buildings of the period, I felt the Florence of Dante become a reality to me.

"The scene occurs at the corner of the Ponte Sta. Trinita and the Lung' Arno. Beatrice was painted from a beautiful girl, Miss Eleanor Butcher, no longer living. The lady in red, Monna Vanna, was from Miss Milly Hughes, the charming daughter of a lady friend; Miss Kitty Lushington, the eldest daughter of the well-known judge, Mr. Vernon Lushington, sat for the girl in blue, and Dante was painted from an Italian friend, also an artist."

The pigeons in this picture were painted by J. T. Nettleship.

THE JUDGMENT OF PARIS

By RUBENS (1577—1640)

IN THE NATIONAL GALLERY, LONDON

This masterpiece, by the most famous painter of the Flemish School, illustrates the defects as well as the power of his work.

Discord, who is seen in the clouds, spreading fire and pestilence around, had thrown an apple among the guests at the nuptials of Thetis and Pelleus. Paris was ordered by Jupiter to award it to the most beautiful of the competitors—Juno, Minerva, and Venus. He is seen seated, with Mercury by his side, about to award the prize to Venus, who stands between her rivals. Juno, with her peacock at her feet, is on her right, while at her left is Minerva, whose owl is perched on the tree behind her, above her shield and arms.

The picture belongs to the last period of Rubens' work, in which many of his greatest paintings were produced. He had married a second wife, Helena Fourment, a beautiful girl of sixteen, and she served him as a most inspiring model. In picture after picture we find her figuring in a variety of poses, and in whatever character she is depicted, her husband pays tribute to her physical qualities in work which is nearer the idealistic than anything he had previously accomplished. In "The Judgment of Paris" she appears as three different characters, representing the three goddesses, and though the figures fall short of the classic ideal, they approach it as closely as any painted by this artist. They are treated with unusual reserve, while the superb effects of the delicate flesh tints are made the more real by the deep shadows of the trees against which they are shown. Such contrasts of light and shade and colour, and the introduction of his usual warm red tints, display Rubens' genius of conception and execution in one of his most delightful productions.

A RAINY DAY

By PETER GRAHAM, R.A.

IN THE TATE GALLERY, LONDON

Like many other artists, Mr. Peter Graham began his career by producing paintings of an entirely different character from those which afterwards became associated with his name. His taste for art was apparent at a very early age, and he was no more than fourteen years old when he entered the School of Design in his native city, Edinburgh. He was fortunate in having as instructor a successful teacher, Robert Scott Lauder, whose aim was "to teach the students how to see." Certainly he taught young Graham how to use his eyes for the betterment of his art, as he taught Graham's fellow-students, John Pettie, W. Q. Orchardson, and John MacWhirter.

Peter Graham devoted himself with success to figure subjects, and at twenty-four was elected an Associate of the Scottish Academy. He used to paint his backgrounds out of doors, and his trained observation, coupled with natural taste, developed in him a preference for landscape work. To-day his name suggests landscapes and animal paintings and fine sea pictures, in all of which he displays a remarkable feeling for the beauties of atmospheric effect.

"A Rainy Day," exhibited at the Royal Academy in 1871, may be regarded as a sort of stepping-stone from his early style to his maturer method. It gives an indication of his power of rendering atmosphere, while it yet retains some trace of his early figure work.

KING COPHETUA AND THE BEGGAR MAID

By SIR EDWARD COLEY BURNE-JONES (1833—1898)

IN THE TATE GALLERY, LONDON

In this picture, considered by many critics to be his finest work, the painter has realised on canvas an immortal story which touches the heart as much as the imagination. Burne-Jones was well qualified to illustrate the charming legend which furnishes the scene depicted. He painted ideal people and created a world of his own for them. He invested his subject with all the wealth of a fertile imagination, which made him unique among the painters of his generation. These qualities are well shown in the present painting. The figure of the beggar maid expresses in a marvellous manner the description given in Tennyson's poem:

"As shines the moon in clouded skies,
She in her poor attire was seen.
One praised her ankles, one her eyes,
One her dark hair and lovesome mien.
So sweet a face, such angel grace,
In all that land had never been:
Cophetua sware a royal oath:
'This beggar maid shall be my queen!'"

The artist shows us the beggar maid, wistful, bewildered, and ethereal, seated in her poor grey robe upon the king's throne. She is barefooted, and her arms are bare also, and below her sits the king, with his jewelled crown in his hands, looking up at her while he thus pays the homage of his love.

Happily as the painter has expressed the romance of his subject, he is not less successful in the treatment which he accords it. His technical dexterity is shown in the minute attention to detail, as well as in the rich colouring. This combination of imaginative power and craftsmanship make it a perpetual joy to the student and art-lover alike.

The picture was purchased for the nation by a body of subscribers from the executors of the Earl of Wharncliffe for £6,500.

THE VAGRANTS

By FREDERICK WALKER, A.R.A. (1840-1875)

IN THE TATE GALLERY, LONDON

The inconsistencies of genius were never better shown than in Frederick Walker. Art was a passion with him, yet it is doubtful if he would have made any mark had he not been spurred to work by sheer necessity. From his early years he gave evidence of his skill, yet, when he was finally allowed to study seriously, he proved a most dilatory pupil. Only his great talent saved him from himself. He would sometimes sit for long periods in a state of acute nervousness before he could bring himself to attack his task. Then he would work with great rapidity, and with such mastery that the picture bore all the appearance of casual facility.

Three distinct stages mark his work. The first was devoted to line drawing, and he achieved fame by his illustrations of Thackeray's novels. Then came a time when he painted water-colours; and finally, in 1867, he exhibited in the Royal Academy the first of his famous series of oil paintings.

Walker was original in everything that he undertook. He created a school of illustrating, just as in later years he inspired contemporary painters to copy his methods. "The Vagrants" was one of his favourite pictures, and may therefore be taken as representative of him. It shows his power of interpreting the beauty, as well as the realism, of rustic life, and also bears the mark of the influence of the British Museum in the classical grace of the gipsy girl. The scene of the picture is laid at Beddington, near Croydon, and the autumnal loveliness of the landscape, with its harmonies of warm colour, throws into bold relief the figures of the gipsies, grouped with an air of destitution around the faggot fire.

ALONE

By THÉOPHILE EMANUEL DUVERGER (1821—1894)

IN THE GUILDHALL ART GALLERY, LONDON

Duverger began his career as a decorative painter, but his instinct led him to take up the little *genre* pictures with which his name is now associated. His first marked success was attained in 1853, when he made his appearance in the Salon where his work was to appear so regularly afterwards. He possessed the gift of acute observation, which is reflected in his paintings. The homely incidents which he depicts are full of the simple interest of familiar scenes which is associated with the *genre* paintings of the French, as well as of the Dutch and English schools. The merit of his work lies in its appeal to the sentiment of the spectator, by reason of its quiet humour or pathos, and in the refined treatment and rich colouring which are characteristic of the artist.

Duverger's favourite style of subject is well shown in "Alone," as well as in "The Labourer and his Children" in the Luxembourg, and in such pictures as "A Visit of Charity" in the Walters Art Gallery, Baltimore. His work is not so well known in England as it deserves to be, but "Alone" is a thoroughly representative example. It is a small picture, ten by seven inches, and shows a small boy, seated on a chair, trying to fasten his shoe. The child's pathetic loneliness, which is emphasised by his valiant efforts to control his feelings and succeed in his task, is well expressed, while its strong appeal to the child-lover is none the less poignant because of the simplicity of the subject. The detail shown by the painter, and the subdued harmony of colours, combine to make the picture worthily representative of the French *genre* school to which it belongs.

A GOOD STORY

By W. DENDY SADLER

IN THE TATE GALLERY, LONDON

Mr. Dendy Sadler does not achieve his effects purely by reason of the humour or satire of the pleasant pictures which the public likes so well. He is a born painter, and as such was one of those fortunate youths whose life-work is clearly defined for them. He studied art at Heatherley's celebrated school, and at the age of seventeen went to Düsseldorf to continue his education under Simmler. His work was so good, even at that time, that only a year later he began to exhibit at the Dudley Gallery, and he was but nineteen when his first picture was hung in the Royal Academy. In a sense he has continued his studies ever since, for his pictures are of the kind that demand accurate knowledge, whether of bygone costumes or of the monastic life which furnishes the incidents of many of his paintings. The jovial monks that he shows us are careful studies from observations abroad as well as in England, and their living prototypes appreciate fully the kindly humour with which he puts them upon his canvas. In some pictures the monks are angling, and upon this subject Mr. Sadler brings to bear a knowledge of the art which extends to his schooldays.

The idea contained in "A Good Story" is a simple one. The tale has many meanings. To the good-humoured monk it suggests humour, while the other finds something in it to make him sad. The three figures are grouped before a fire, and their costumes are skilfully varied to produce a pleasing contrast in colours. It is a human picture, and, as with all Mr. Sadler's studies, the figures and faces are expressive and life-like.

THE LISTENING GIRL

By JEAN BAPTISTE GREUZE (1725—1805)

IN THE WALLACE COLLECTION, LONDON

Greuze, who was the son of an obscure painter, was born at Tournus, near Mâcon, in France. He went to Paris and achieved his first successes with pictures of historical subjects. When he was thirty he visited Italy, and not unnaturally was inspired to produce paintings of Italian life after his return.

He is best known to the English public by his paintings of young girls, of which "The Listening Girl" is a good example. They possess an originality which reflects the personal style of the artist so unmistakably that they have become a type. Greuze painted these young girls in different ways, but chiefly restricted himself to their heads and shoulders. Besides possessing a common likeness, they resemble each other closely in style and treatment. He varied the title and he varied the costume, just as he varied the features and the details of colouring, but these were but the necessary variations of a familiar manner. They are alike, as their titles are alike—"The Listening Girl," "Girl with a Gauze Scarf," "Girl in a Blue Dress," "Girl in a White Dress," "Girl with Doves," and "Girl Leaning on Her Hand"—all of them to be seen and admired in the splendid series of this artist's pictures in the Wallace Collection.

These paintings are curiously paradoxical in certain ways. They are types of tender years and simplicity, painted with a lack of simplicity. They are patterns of immaturity and innocence, revealing voluptuous grace and mature allurements. Yet, because they are accepted as types of feminine innocence, we must pay our tribute to the artist whose charming young women are as delightful to-day, and can be appreciated as much by the people of our time, as during the period when they were painted, before the artist's reputation waned, and he died in poverty and obscurity.

FLIRTATION

By J. SEYMOUR LUCAS, R.A.

IN THE GUILDHALL ART GALLERY, LONDON

As a lad, Seymour Lucas was apprenticed to a wood carver and sculptor, and at the age of sixteen he exhibited at the Society of Arts a group of "Wallace at the Battle of Stirling" carved out of a solid block of wood. The preference for historical subjects which he showed at that time has been a characteristic of his work ever since. From that to historic *genre* painting was but a step for him, and the collection of Meissonier paintings (now in the Wallace Collection), which he saw in 1874, confirmed his taste whilst appreciably affecting his style.

He was twenty-one years old when he entered the Royal Academy schools, and two years later his first picture ("The Apothecary," from *Romeo and Juliet*) was hung on the walls of Burlington House. Since that time his work has appeared regularly, and it is safe to say that no more popular paintings are shown there. In 1898, the year he was elected a Royal Academician, he painted the fresco for the Royal Exchange, showing "William the Conqueror Granting the First Charter to the City of London." The late King Edward VII. commissioned him to paint the commemorative picture of the "Reception of the Moorish Ambassadors" at St. James's Palace in 1901.

Mr. Lucas is noted for his close knowledge of the costumes of certain periods, and many interesting specimens of dress and of arms and armour are to be found in his studio. He has used his knowledge to full advantage in "Flirtation," which represents a country squire paying court to a tenant-farmer's attractive daughter under pretence of taking some refreshment. The accomplished man of the world, wholly at his ease, and the girl in an attitude hovering between surprise and coquetry, are admirably conceived, while the quaint interior and the pleasing costumes combine to make a picture that is as delightful as it is human.

"'LISTED"

By W. H. GORE, R.B.A.

IN THE GUILDHALL ART GALLERY, LONDON

"'Listed" is a popular painting in the best sense of that term—popular in its direct appeal to the heart as well as to the brain, popular in its simple composition and rich colouring.

Mr. Gore received his early art training in the Lambeth School of Art, from which he entered the Royal Academy schools in 1880. In 1882 his work was first exhibited in the Academy, and for nearly twenty years after that his pictures appeared regularly on its walls, though of late years he has exhibited but occasionally. In all he has shown some thirty pictures there, and many of these (including "Forgive us our Trespasses" and "The End of the Tale") have achieved popularity as prints.

"'Listed" was exhibited in the Royal Academy in 1885, and was painted in the low-lying meadows of the Kennet Valley, just below Newbury, the artist's native place. The subject tells its own story, though perhaps it is not quite so evident to-day as when it was first shown, as the custom, then prevalent, of wearing ribbons in the cap on enlistment, has fallen into disuse,

> "For a soldier I 'listed, to grow great in fame,
> And be shot at for sixpence a day."

The man, brave in his trappings of glory, is parting from the woman, whose thought, doubtless, is of the danger of his calling. So well is the pathos of the idea expressed that, soon after it was painted, the late Stacy Marks, R.A., who was a member of the Council of the Royal Academy, confessed that the picture affected him to tears. To have earned such a tribute from a distinguished critic who was himself a painter, is an achievement of which few artists can boast, and of which any painter, however popular, might well be proud.

THE INFANT SAMUEL

By SIR JOSHUA REYNOLDS, P.R.A. (1723-1792)

IN THE NATIONAL GALLERY, LONDON

Reynolds, the foremost painter of the English School, takes that place by virtue of his portraits. He achieved an extraordinary popularity, not merely because of his work, but also because of his great personal charm, which gained him the patronage of the King and the friendship of such men as Johnson, Garrick, Goldsmith, Gibbon, and Burke.

He was a magnificent copyist; indeed, Sir Walter Armstrong suggested that one of the Rembrandts in the National Gallery is, in reality, a copy made by Reynolds. At the same time he assimilated the styles of the Old Masters, and reproduced their best methods upon his original canvases. In like manner, he could gather all the best of his subject and picture it in a manner graceful in composition and beautiful in colouring, In these respects, as in the delicacy of his flesh painting, his portraits have never been surpassed, and it is easy to understand that the great folk of his time were anxious to employ his genius. So popular indeed was he, that in certain years he completed three or four portraits every week, and even when he became the first President of the Royal Academy, and worked less at painting, he still produced an average of over a portrait a week.

Undoubtedly his delightful child studies must have been painted for sheer pleasure. They show that he was just as happy in portraying the innocent beauty of youth as the maturer qualities of age. In such a picture as "The Infant Samuel," therefore, we have a combination of his qualities—the marked influence of the Italian School, the felicitous inspiration of the subject, and the beautiful colouring and dexterous workmanship which glorify the creations of his mind.

A MAN WITH A GLOVE IN HIS HAND

By FRANS HALS (1580-1—1666)

IN THE NATIONAL GALLERY, LONDON

Although Frans Hals was the founder of the Dutch school of *genre* painting, and takes rank with the world's greatest painters, it is only within comparatively recent years that his fame has been rescued from long neglect. To-day his masterly delineations of expression and character are placed among the most popular pictures of the world.

The "Man with a Glove" is not so well known as some of his other work, because it only came into the possession of the British nation in 1910, on the death of Mr. George Salting, who owned it. In all respects it is in the best style of Hals. It is one of his favourite small canvases, showing a half-length figure. You see a strong, rugged face (the flesh tints superbly painted) beneath a large black hat, set against a sombre background. The man wears a black cloak, relieved by a white collar. In his left hand he holds a glove, while his right rests upon his hip.

With Frans Hals character and expression dominated the material things of the world, and he concentrated his mind upon the face of his subject as being the centre of intelligence, and then upon his hands as being interpreters of character also. His treatment of clothing and of background is such as will best throw these features into prominence. His individual style is revealed in the manner by which he focuses attention upon the face and hands, not by extravagant contrasts of light and shade, but by supreme skill in regulating his gradations of light. It is to be noted that the costume of the period was very difficult to paint satisfactorily, and the genius of the painter is well shown by his treatment of the clothing in this picture.

LIFE'S ILLUSIONS

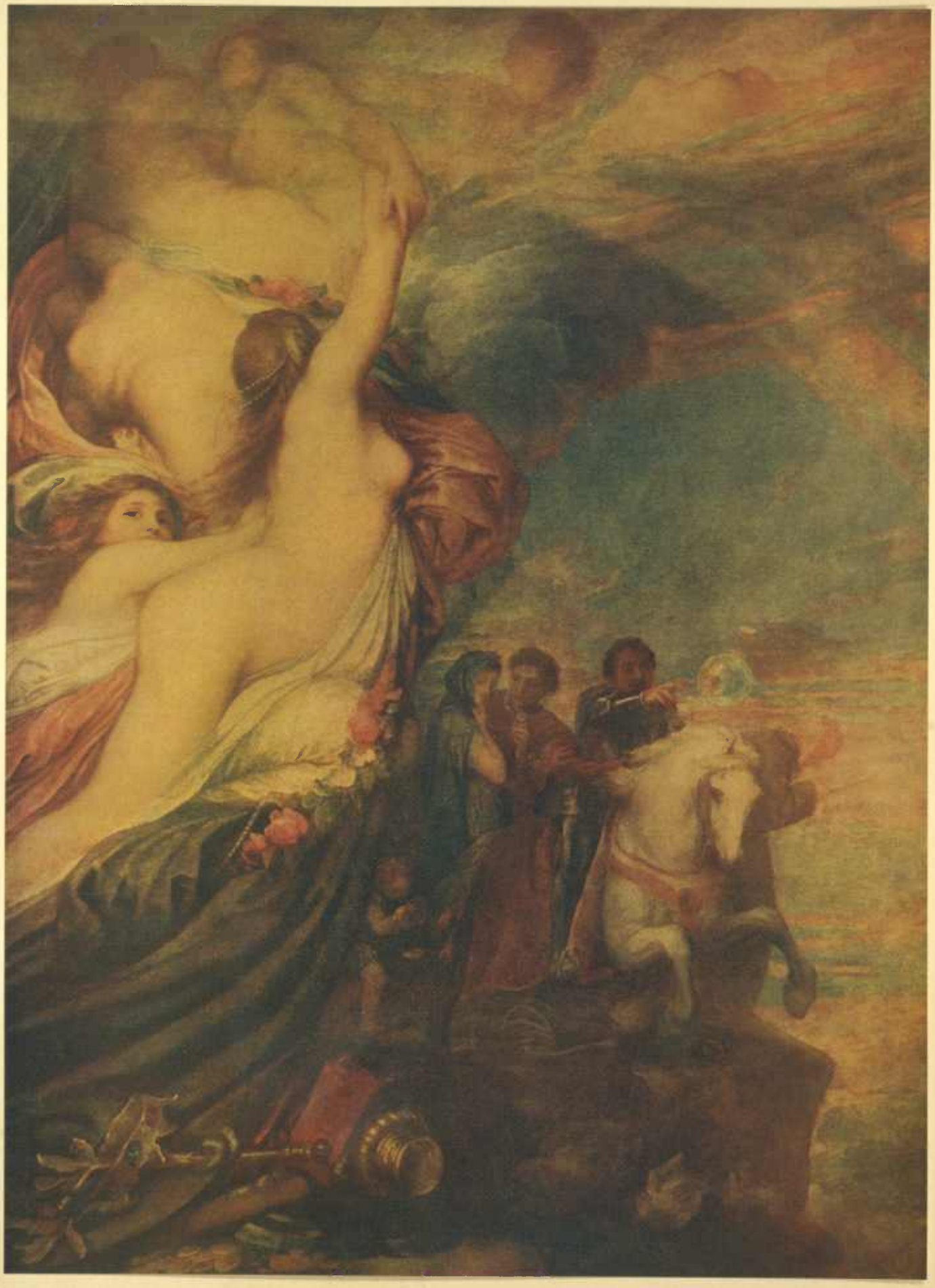
By G. F. WATTS, R.A. (1817-1904)

IN THE TATE GALLERY, LONDON

With all his amazing versatility, and with all his joy of mastery over painting and sculpture, the outstanding passion of Watts's life was the creation of symbolical pictures, each of which should convey its message to the world. Portrait painting, for a time, was his business, as sculpture was a recreation, and he found delight in subject and landscape painting; but he felt he had a mission to paint symbolical pictures. In these we see the true bent of his mind, the real man amid the superb creations of his abounding genius.

Two things invest "Life's Illusions" with a special interest. It is the first of his great series of symbolical paintings, having been painted in 1849 (when he was in his 32nd year) twenty-six years before he produced "The Spirit of Christianity," and thirty-six years before he painted "Hope." Writing to Mrs. Seymour in 1902, he said: "It is in many respects my best picture." The painting, therefore, has the double interest of being the first example of the pictures by which he is best known, as well as being a work of his early years which, towards the end of his life he still thought one of his best creations.

The treatment is not so subtle as that accorded to many of those belonging to the same series. We see a knight in armour pursuing the brilliant bubble of glory which will dissolve into thin air as soon as he grasps it. Two lovers are on his right, while at his other side, an aged student is absorbed in contemplation of his manuscript. Near by, a child is chasing a butterfly, and all around are the broken symbols of mortal greatness. Above these are hovering seven female forms typifying varying hopes and ambitions.



ETHEL

By RALPH PEACOCK

IN THE TATE GALLERY, LONDON

Although Mr. Peacock had been known as a gifted painter for some years before he exhibited "Ethel" at the Royal Academy of 1898 (the year in which he painted the picture), the occasion marked his first great success with the general public. The canvas was purchased for the nation under the terms of the Chantrey Bequest, and is among the most popular of all those in the Tate Gallery.

The painter has caught the subtle charm of girlhood, and has pictured it in a singularly charming manner. While the pose is somewhat suggestive of Whistler, the colouring and general treatment are marked by the painter's own individuality, and it may be accounted a triumph for him that his work stands on its own merit, challenging no comparison, but only suggesting a similarity to that of the Master as an afterthought.

The young girl, occupied with "the long, long thoughts of youth," is also the younger of the two girls in "The Sisters," which appeared in the Royal Academy two years later.

It often happens that the thoughts of youth are not quite what they seem to be. "Ethel," to judge by her expression, is meditating anything but mischief, yet, at the time the picture was being painted, a daring thought was taking shape in her mind which she put into execution behind the artist's back.

"The sitter confessed to me, some years after," he told the writer, "that when the picture was finished she took a paint brush out of the studio, and put a minute streak of orange or scarlet right in the middle of the forehead as her sign manual. It is there still. I own I have never looked for it, but I am quite sure it is there if she says so."

THE LAST MATCH

By WILLIAM SMALL

IN THE TATE GALLERY, LONDON

Mr. Small was born in 1843, and is a native of Edinburgh. He displayed a talent for drawing at an early age, and when he was about sixteen years old was engaged by a master wood-engraver to do any drawings that he seemed capable of producing satisfactorily. His principal work consisted of making drawings for catalogues, such as bedsteads, gas brackets, and the like. He well remembers sketching the Henry rifle (the predecessor of the celebrated Martini-Henry) when it was first constructed in Edinburgh. All this work taught him accurate drawing, and in his leisure he was improving his knowledge of art by attending the School of Design, where, he says, "I had the luck to have one or two splendid masters." "That training," he continues, "combined with the experience of having to draw whatever I was ordered to do during the day, gave me the facility which was required at that time to draw on wood for engraving."

In 1865 Mr. Small journeyed to London to seek an enlarged field for his activities. He was first employed by Cassell's, and after some years of magazine work he joined the staff of the "Graphic," to which paper he devoted the major part of his time.

The simple incident depicted in "The Last Match" was witnessed by the artist in Galway, and he made a note of it at once as he thought it was a good subject. An Irish peasant, who was returning from market with his pig, stopped to light his last match in his hat, while his daughter shielded the precious flame from the wind with her cloak. It is interesting to note that animal painters, in Mr. Small's words, "rather like the pig."

W. Small

THE PRINT COLLECTOR

By JEAN LOUIS ERNEST MEISSONIER (1815—1891)

IN THE WALLACE COLLECTION, LONDON

Meissonier painted with such extreme care that the minuteness of many of his pictures detracts in no measure from their effectiveness, but rather adds to it. The spectator cannot fail to be impressed with the masterly craftsmanship which they display, while enjoying their rich colouring and their wealth of detail. Meissonier was a most acute observer and a stickler for accuracy. It was said of him that he invented photography before photography was invented, and this is largely true, inasmuch as his pictures have a photographic realism due to the careful studies which he made, the pains he took in execution, and his own great knowledge of everything pertaining to his art and the subjects which he chose to portray.

From the critical standpoint, his pictures generally lack vibrating life and softness of touch. Their microscopic exactitude results in a certain hardness which, added to their arid colouring, leaves the spectator in a condition of amazement rather than of emotion. They please more because of their sheer ability and mastery of detail than as works of art which stir the mind to great thoughts. They are miracles of patience and skill, but they lack the supreme touch of inspiration which is the mark of true genius. But, all said and done, they give pleasure, which recurs with every view of them, and that, after all, is a test of greatness.

"The Print Collector" is an important example of the style of painting which made Meissonier one of the most prominent and best-paid painters of his time.

MOWING BRACKEN

By H. H. LA THANGUE. R.A.

IN THE GUILDHALL ART GALLERY, LONDON

The work of this artist is deserving of study because of its individuality. His pictures reveal an originality of treatment which has gained him many disciples.

At Dulwich College he was contemporary with Mr. Stanhope Forbes, and the two young men were fellow students in England and France after leaving school. Mr. La Thangue gained the Gold Medal at the Academy Schools in 1879, and then went to Paris to work in Gérôme's studio. Here he came under the influence of the French *plein air* school of painters, whose methods have been so strongly reflected in his work ever since, although he has subordinated them to his own personal style. For a time he painted in France in company with Stanhope Forbes, but he returned to England in 1884, and settled for a while in the Norfolk Broads before moving to Bosham, near Chichester.

Like the artists of the Newlyn School to which Stanhope Forbes belongs, La Thangue is an open-air painter; indeed, all his pictures are painted out of doors, and in many cases not a touch has been added to them under cover. He paints direct from nature, by placing his model in the actual scene of the picture.

" Mowing Bracken," which may be regarded as a study in autumn tints, was exhibited in the Royal Academy in 1903, and was purchased for the Guildhall Art Gallery the same year.

NAIAD

By JEAN JACQUES HENNER (1829–1905)

IN THE LUXEMBOURG, PARIS

Henner was born in Bernweiler, in Alsace, in 1829, and his chief distinction as an artist is the revival of the forgotten art of painting soft, velvety flesh, which he inspired. Until he devoted himself to this self-imposed task set by his artistic conscience, the fashionable method of painting the nude was to depict the human figure more as if it were made of ivory than of flesh. Henner started to teach himself the right way to paint flesh naturally, as if the art had never been known, and he found, as his experiments progressed, that while its tints and softness needed to be rendered as delicately as possible, they should be emphasised by such effects of lighting as would intensify the tones of the nude body. He gained the result he wanted by choosing the twilight hour, when the landscape itself loses its colour, while the luminous flesh retains the light and palpitates with its glow. For this reason he loved to show his pale nymphs, standing against the sombre shadows of the landscape, beside the water which, in its different way, still reflects the same light that breathes from the vivid white of the flesh.

It is hardly surprising that after so much study and experiment the successful outcome of his labours should develop into a mannerism. Having achieved the results he sought, Henner contributed each year to the Salon for many years with unfailing regularity some familiar study of the nude in which the evening glow still rests upon a white body, revealing the living light in the hour of day's decline. His "Naiad" shows his manner of doing this, and illustrates his method of painting flesh and of throwing light upon it, by which he attained an important place in the world of art.

THE MADONNA AND CHILD

By BOTTICELLI (1444 ?—1510)

IN THE NATIONAL GALLERY, LONDON

Not the least interesting fact to be noted in connection with Botticelli is the rise and decline of his popularity in his own day, and its rise again in the Victorian era, when artistic and literary tastes were revised by the great men of that time during what was virtually a new Renaissance.

In 1602 the Grand Duke of Tuscany issued a decree prohibiting the exportation of "the masterpieces of eminent painters." A list of these painters was given, but the name of the once popular Botticelli was not mentioned. So recently as 1867 a Botticelli was acquired at an auction for £20 by D. G. Rossetti, to whom, with Burne-Jones, Ruskin, and Pater, the revival of interest in this painter was due.

Looking at the picture of "The Madonna and Child," seated at the open window, one is reminded of the youthfulness of the Madonna, and impressed, from a technical view-point, by the metallic gold of her hair and head-dress, which is an outstanding characteristic of the picture at a casual view. It is generally understood that the Virgin was fourteen years of age at the time when she gave birth to the infant Jesus; certainly she was not more than fifteen. Botticelli helps us to realise her youthfulness, and invests her with a melancholy sweetness which is most touching to the beholder. The bright gold in the picture is a peculiarity of Botticelli's work, and is due to his early training as a goldsmith. Noteworthy, also, is the careful detail of the scarf and dress.

THE STRAWBERRY GIRL

By SIR JOSHUA REYNOLDS, P.R.A. (1723—1792)

IN THE WALLACE COLLECTION, LONDON

It seems probable that the fame of Sir Joshua Reynolds will endure more by reason of his famous Discourses addressed annually to the Royal Academy after he became its first President, than of the work which was the cause of his greatness. Owing to his unfortunate habit of experimenting with pigments to discover the secrets of the Old Masters, whose canvases he would sometimes cut up for the purpose, his paintings lack permanence, and already some of them are wrecks and cannot be exhibited to the public.

It has often been laid down as a law that the artist, whether in paint or in words, who works for money and caters for the popular taste sacrifices thereby the richer treasures of his genius. Instances abound in proof of this rule; but it may be said of Sir Joshua Reynolds that he was largely an exception to it. Even if we argue that his work does not attain the supreme height of genius, there is still enough of that elusive quality in it to make his case remarkable.

Sir Joshua Reynolds was perhaps the most popular portrait painter who ever lived. The world of fashion flocked in crowds to his studio, and it is amazing that, with all the claims upon his time, both by his sitters for portraits, and by the work entailed by the preparation of his Discourses on Art, he should still have found leisure for producing such subject pictures as "The Strawberry Girl" or his charming "Heads of Angels," in which he depicts the tender graces of perfect childhood.

"The Strawberry Girl" was exhibited at the Royal Academy in 1773, and was described by Reynolds himself as "one of the half-dozen original things which no man ever exceeded in his life work."

PEACE: BURIAL AT SEA OF THE BODY OF SIR DAVID WILKIE

By J. M. W. TURNER, R.A. (1775—1851)

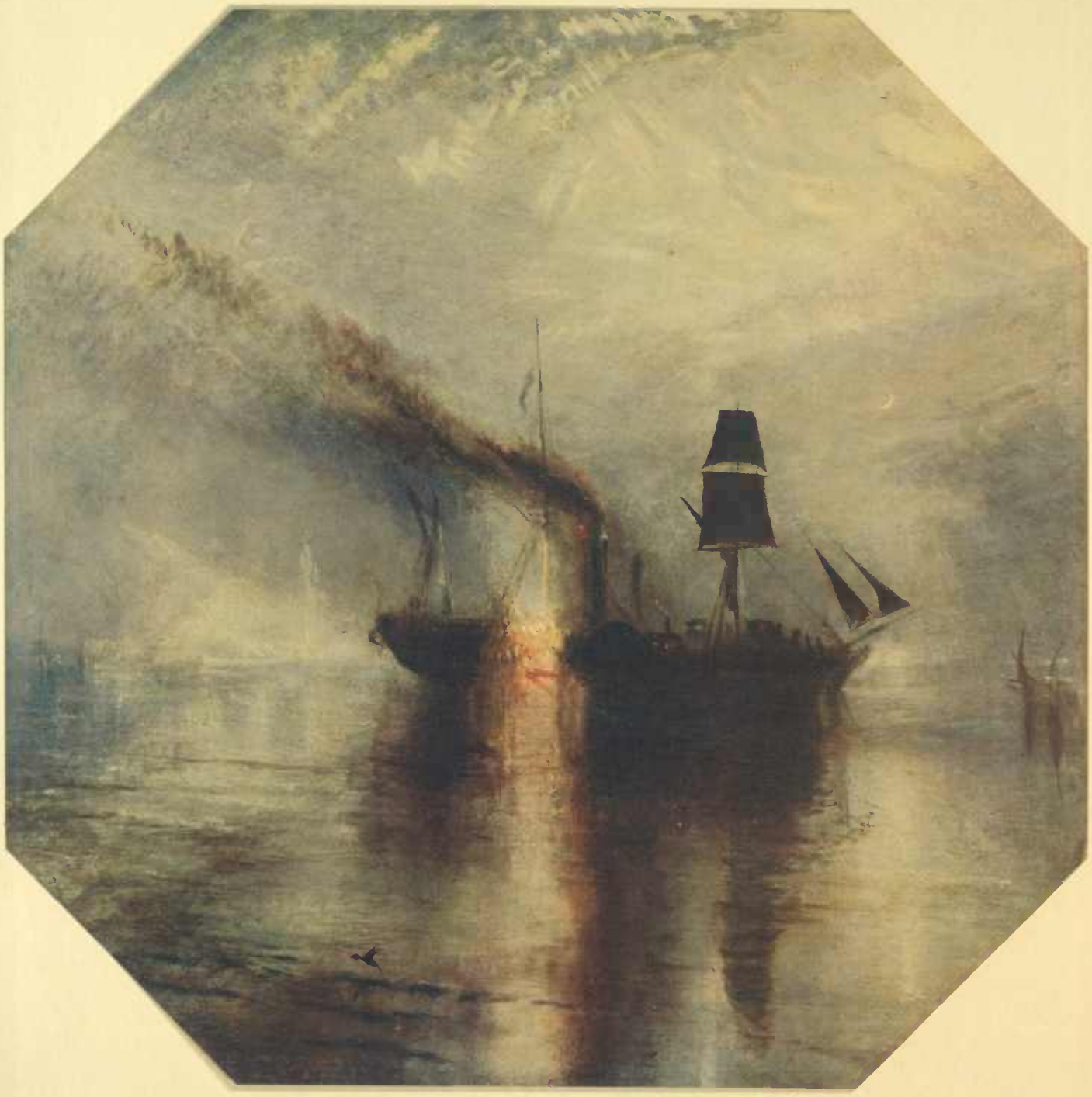
IN THE TATE GALLERY, LONDON

Amid all his various claims to greatness, Turner possessed in supreme measure the power of reproducing in the mind of the spectator the impression which he himself received from any scene he chose to depict. Much of the controversy that has raged around his work has been due to this fact. It has been objected that his colours are untrue to nature, but on examination in detail they are found to correspond as exactly as could be possible to the natural tints. Colour and form appealed to him in a particular way, and he painted them as he saw them, as the poet records the truth which inspires him. At a casual view, the easy critics may disagree with his interpretation; but careful study reveals the depths of Turner's insight, and the critic turns from criticism to learning, and becomes a pupil.

As a colourist, reproducing the beauties of sea and sky and atmosphere, he stood alone. By the richness of his tones, and skilful contrasts of light and shade, he displayed an additional mastery which gives his work a more powerful effect still. Particularly in the painting of skies, and by the effect of distance which he obtains, is his work invested with a strong individuality.

In this picture these qualities are well displayed. The funereal black of the sails, though it has been condemned as "false sentiment," strongly suggests the idea of mourning, which is further emphasised by the subtle colourings rendered all the more striking by reason of their strong contrasts.

The scene shows the burial of Sir David Wilkie, R.A., who died suddenly at sea off Gibraltar, and the picture is Turner's tribute to the memory of his friend, whose body is being lowered into the deep in a blaze of torchlight.



A PRAYER TO THE MADONNA

By M. BOMPARD

IN THE LUXEMBOURG, PARIS

In the portrayal of simple religious emotions, the Continental painters achieve a distinction which is partly due to their religious environment, and partly to their temperament. In the southern countries of Europe, where the Roman Catholic religion has such a strong hold and is so much in evidence everywhere, such scenes as this are common enough. They are part of the national life, and as such are bound to appeal to the imaginative instincts of contemporary painters. Millet has expressed the humble fervour of the French peasants, typifying in them the religious attitude of dwellers in colder climates, so has Lucien Simon with the Breton peasants, and also other French artists with their paintings of everyday religious emotion. The Germans too, have treated the same theme in characteristic fashion, especially in the case of Fritz von Uhde, whose remarkable painting of "Christ in the Peasant's Cottage" in the Luxembourg, showing the Saviour in modern surroundings, is noteworthy. But the dwellers in the sunnier climes are more demonstrative, and this picture, described by the artist as "A scene of popular life in Venice," shows their warmer feelings in a striking manner by depicting a young Venetian girl praying for succour or guidance before a wayside shrine.

HIS OWN PORTRAIT

By REMBRANDT (1606-1669)

IN THE NATIONAL GALLERY, LONDON

Rembrandt is the great genius of the Dutch school of painting, and is numbered among the six great masters of the world. In his own style he is unsurpassed, and when, as in the case of this portrait, he challenges comparisons with other masters, his work acquires an added interest for the art lover. Velazquez was a master of portrait painting, which was his speciality. Rembrandt combined this work with subject painting, in both of which he achieved perfection. It is instructive to compare his portraits with those of Velazquez in order to ascertain the manner in which he rises above even that consummate genius. Velazquez was a supreme colourist, and his portraits show marvellous power and execution, but he lacks the art which conceals art, as it is revealed in such perfection by a study of Rembrandt's canvases.

Millais said that "Rembrandt in his first period was very careful and minute in detail, and there is evidence of stippling in his flesh painting; but when he grew older, and in the fullness of his power, all appearance of such manipulation and minuteness vanished in the breadth and facility of his brush, though the advantage of his early manner remained. I have closely examined his pictures at the National Gallery, and have seen beneath that grand veil of breadth, the early work that his art conceals from untrained eyes—the whole science of painting."

His own portrait shows his grip of character and his power of suggesting the personality of his subject. It was painted in 1640.

Rembrandt achieved success at a very early age, but died in obscurity, unhonoured and unsung. It has been the privilege of modern times to rescue his reputation from oblivion and place him upon the honoured pedestal where his genius now rests securely.

ISHMAEL

By JEAN CHARLES CAZIN (1840—1901)

IN THE LUXEMBOURG, PARIS

The artist has chosen a dramatic subject. Abraham's wife Sarah demanded that he should cast out from his dwelling the bondwoman Hagar, with Ishmael, the son she had borne him. "And Abraham rose up early in the morning, and took bread, and a bottle of water, and gave it unto Hagar, putting it on her shoulder, and the child, and sent her away. And she departed, and wandered in the wilderness of Beer-sheba. And the water was spent in the bottle."

Usually Cazin chose the mysterious twilight hours for the time of his pictures. He delighted in the tender melancholy of sundown, when the long, dark shadows spread themselves over the earth and the universe seems lulled to forgetfulness beneath the quiet moon. He comes into the daylight in this picture, but the same gentle melancholy seems to brood over his canvas, the quietness of the arid waste of desert replacing the silent spaces of the dusk, and the parching, brazen sun suggesting the diffused brilliance of the moonshine.

He loved simplicity in his landscapes and in his subjects, and when he associated them with human feelings, with which the Bible stories or the old legends inspired him, he made his scenes harmonise with their spirit in a very subtle manner. This touch of art, as one may describe it, is well shown in the present picture, where the general suggestion of loneliness and hopelessness accords well with the despair of Hagar.

In such subjects he was at his best, and his influence as a creator of sentiment in landscape has made itself felt in French and German painting. Though his costumes are sometimes more suggestive of the present than of the past, they are made so much a part of the spirit of the scene that they never seem otherwise than appropriate.

SUSPENSE

By SIR EDWIN LANDSEER, R.A. (1802—1873)

IN THE VICTORIA AND ALBERT MUSEUM, SOUTH KENSINGTON, LONDON

It is said of Landseer that he discovered the dog. He was the first to study his intelligent face and eyes, and his faithfulness. Others had painted the dog's treachery, his bad temper, his fondness for thieving, but Landseer showed him as the companion of man and the mourner of his loss. He showed the same insight into the intelligence and affection of other animals, but dogs were his speciality, and his pictures of them are the most popular, probably because their truth can be appreciated by everybody. He loved all animals, and he painted them so that the public loved them too. Whether he painted horses, sheep, or stags, or any other creatures, he showed them at their best, not in their meanness but rather in their nobility. Especially is this true of his stags, which are true monarchs of the glen, painted in the highland surroundings which were his happy hunting ground.

There is no doubt that a great measure of his popularity was obtained by sacrificing a certain amount of the higher artistic value. Landseer was apt to exaggerate the human interest in his animals by giving them a full measure of human intelligence. They are always on their best behaviour, always spick and span, and as often as not endowed with sentimental attractions which are unusual rather than inseparable from their animal character. In his later period, when his technique failed, he emphasised the interest of his pictures by providing titles which aroused curiosity, but this we can readily forgive him for the pleasure he gives us, and for his revelations of the lovable qualities of our canine friends and companions.

"Suspense" is considered by many to be Landseer's finest work. It shows a dog watching at his wounded master's closed door, and illustrates the artist's happy gift of suiting title to subject.

SUN AND MOON FLOWERS

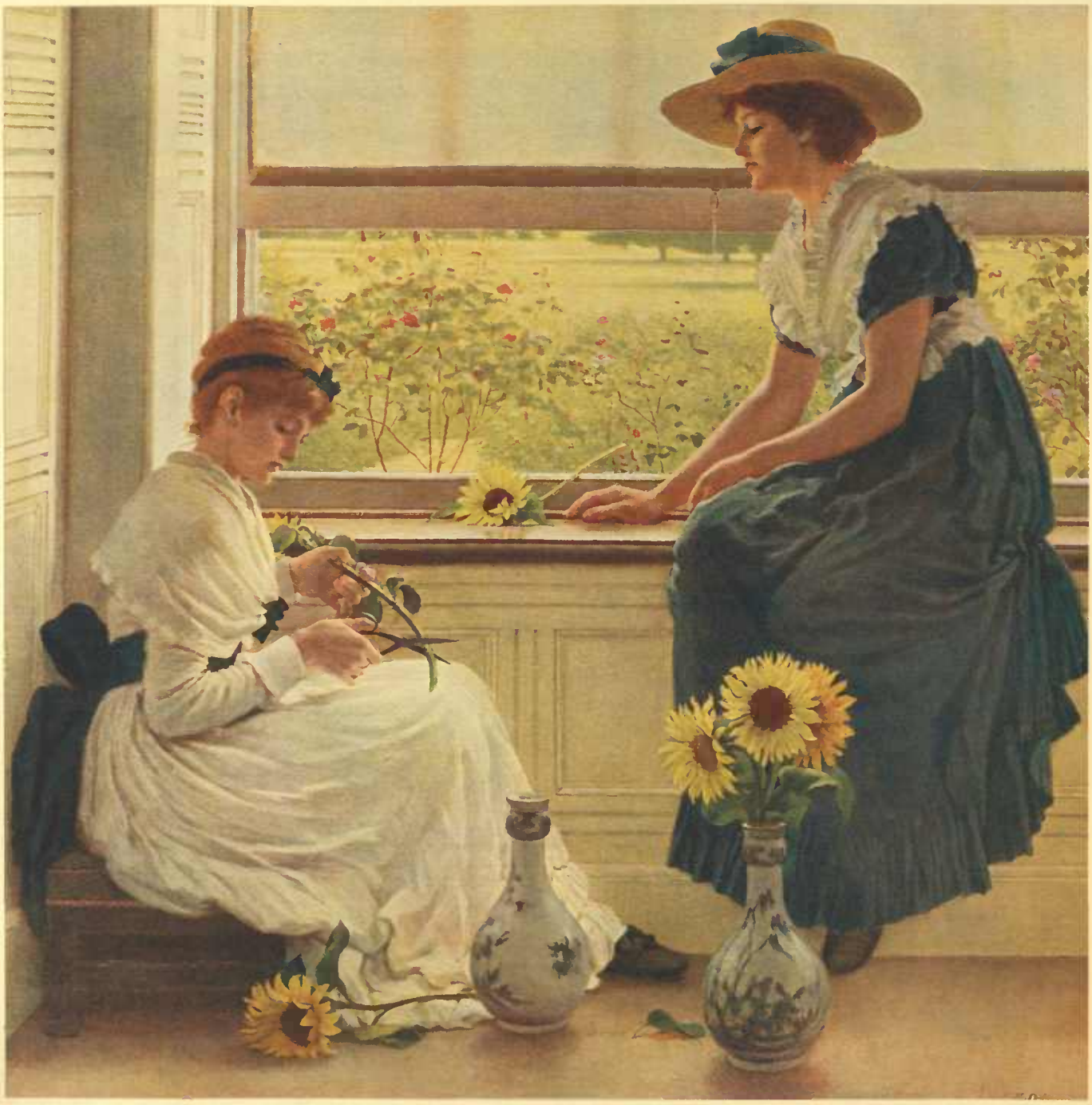
By G. D. LESLIE, R.A.

IN THE GUILDHALL ART GALLERY, LONDON

Not the least of Mr. Leslie's achievements is that of rising above the disability of being his father's son. From his parent, Charles Leslie, R.A., the present painter inherited his talent for art, as well as his love of flowers. The father obtained his ideas from literary masterpieces. He was an interpreter of the ideas of others. Traces of his influence are, naturally enough, to be found in the work of his son, in his grace and refinement, as well as in the delicate colour effects which he can achieve so well. His pictures are marked by a romantic touch which appeals to the senses like a poem or a melody. They are soft, and sunny, and peaceful, like an English landscape in the summer time. Especially is he successful in interpreting innocent feminine beauty as he has done it in "Sun and Moon Flowers."

This picture was painted in 1890, from one of the windows of the artist's drawing-room at Wallingford, looking out over the garden to the meadow on the opposite bank of the river. "I arranged the two girls," he says, "by the window. One is seated on a stool on the ground, and the other is on the seat of the deeply recessed window. The whole was painted direct from nature." A young lady friend posed for one of the figures, while "the other is from Kitty Lambert, a favourite model of mine. The two girls are arranging sunflowers in a vase. In the picture some of the sunflowers are the usual bright yellow ones, and others, which I call moonflowers, are far paler. It is painted on canvas, very simply, and when I last saw it was in a perfectly sound condition."

The picture forms a most agreeable colour scheme, and is redolent of summer and its fragrance.



CAROLINE OF BRUNSWICK, QUEEN OF GEORGE IV.

By SIR THOMAS LAWRENCE, P.R.A. (1769—1830)

IN THE VICTORIA AND ALBERT MUSEUM, SOUTH KENSINGTON, LONDON

Lawrence began his artistic career as a portraitist in crayon at the age of ten, and became a student at the Royal Academy in 1787. When he settled down to painting portraits after this, he soon had the whole world of fashion at his feet. He painted the great beauties and the talented women of his time and was rewarded with enormous fees, which he spent lavishly. In 1815 he was commissioned to paint "Victors of Waterloo" for the Windsor Gallery, and during a tour of the European capitals to paint the portraits he was received everywhere with the honours due to his eminence. Honours, indeed, showered upon him, both in Society and in the world of art, and he took rank as the pre-eminent painter of England. After his death a reaction took place, and his work from being over-valued came to be underestimated. Of later years the tendency has been for his position to find its due niche in the temple of fame, and certain of his pictures are as familiar and dear to the British public as his most ardent admirers could have wished. The truth is that a lot of his work was of the stereotyped character which is often associated with those who work by routine, and this undoubtedly led to the waning of his popularity after his death. But he produced some masterly paintings, some of which are in private collections and others in the public galleries. Such pictures of women as this, are full of an easy grace and poetic sentiment that is very charming. If his colours are sometimes monotonous, if his pictures sometimes lack naturalness and simplicity, those which are typical of his best effort will still retain their popularity because they are so essentially English both as regards their treatment and as being representative of English beauty.

LOVE AND LIFE

By GEORGE FREDERICK WATTS, R.A. (1817—1904)

IN THE LUXEMBOURG, PARIS

The artist himself said that "Love and Life" probably best portrayed his message to the age, and was his favourite picture, because he believed that it expressed his thought better than any other. It is one of his remarkable symbolical pictures, and an explanation which he supplied enables us to understand it fully.

Love, with his wings that can so easily raise him to the heavens, leads Life upwards along the steep, difficult path. Though the way is rough, flowers spring behind in places where Love has trod. Life is typified by a slight female figure, ascending, with imploring trust in the power of Love, from the depths of brutality to the pure heights to which humanity climbs with painful striving. Describing the male figure typifying Love, Watts said: "Of course I mean, not physical passion but altruism, tenderness." These qualities are well shown in the picture by his climbing the stony path when he might wing his way upwards, and by the gentle care with which he leads Life along the way sweetened and beautified by the blossoms that spring up behind him.

Although the picture, like all the allegorical paintings of this artist, was intended to make its appeal to the public because of its message, it is full of the beauties of colouring and of the technical merits which have appealed to those critics who prefer to ignore the symbolism upon which the painter set such store. The nude figure has all the pure beauty which is a distinguishing feature of Watts' studies.

There are at least three versions of "Love and Life"—one in the Tate Gallery, another in the Luxembourg, and another in Chicago. Our reproduction is from the Luxembourg version.

VENICE

By J. M. W. TURNER, R.A. (1775—1851)

IN THE VICTORIA AND ALBERT MUSEUM, SOUTH KENSINGTON, LONDON

In a sense, Turner was to Art what Browning was to Letters. You do not perceive the truth of his work at a casual inspection, but only after thought and study. For a part of his life he was a student, following the methods of others in his progress towards the knowledge and facility which would enable him to express his own mind in the ways he desired. His ideal was light, and his ambition was to paint the sun. No labour was too great for him in the pursuit of his quest. He studied and he travelled. By study he acquired his mastery over his brush, and by travel he found the subjects for his canvas. Especially in the warm, southern countries of Europe, with their glowing colours, and their brilliant sunshine, did he find those flamboyant atmospheric effects which none could paint as he did. He was one of the most individual and intellectual landscape-painters the world has known, but the sea attracted him irresistibly with its broad and luminous spaces. So it is that he was never so happy as when painting water, especially if in the distance some beautiful city or country enabled him to play with the effects of shadow and sunshine. Such subjects, whether they show the silver light of morning, or the mysterious loveliness of a sun-pierced mist, or the flaring splendour of the evening glow, are to be numbered among the most astonishing works of his genius. Whether, like other painters, he showed the shining skies by contrast with landscape features, or disdained these adventitious aids, he was able to transfer the wonderful hues to canvas even when the dazzling brightness of the scene allowed him but one fleeting glance, and the faithfulness of his memory had to serve alone to guide his hand.

THE BLESSED BREAD

By PASCAL ADOLPHE JEAN DAGNAN-BOUVERET

IN THE LUXEMBOURG, PARIS

Dagnan-Bouveret was a pupil of Gérôme, the famous French historical *genre* painter, who was professor of painting in the School of Fine Arts. He achieved his first success in the Salon of 1879 with "A Wedding at the Photographer's." In 1886, in the same exhibition, he was represented by the picture now under review, which gained considerable attention as a study of light in an interior, quite apart from the general treatment of the subject. There is a touch of homely sentimentality about the devout old women, whose faces are contrasted with those of the acolyte and the little girl in the back row. The atmosphere of the village church is strikingly conveyed by the painter, whose simple rendering of a familiar ceremonial is characteristic of his work.

With such unpretentious yet human subjects, the artist has built up a considerable reputation in European art circles. No one is happier than he in revealing the finer and more tender graces of humanity as they display themselves in the everyday life of his countrymen, and perhaps because they strike familiar chords in the heart, his pictures appeal as strongly to the domestic and devotional strain in the peoples of other nations as in his own. The peace that he loves to depict finds expression in delicate colouring which harmonises well with the subjects he chooses. Pictured incidents like "Bretonnes au Pardon" or "The Nuptial Benediction" show the same liking for devotional subjects, and are marked by the same soft hues which express their spirit so well. After the harsh realism of so many modern artists, who see in life only the bizarre, the quiet truthfulness, no less real, which is depicted by this painter, comes with a sense of relief, like the chime of a vesper bell heard in the gloaming after the glare of a blazing day.

A NAUGHTY CHILD

By SIR EDWIN LANDSEER, R.A. (1802—1873)

IN THE VICTORIA AND ALBERT MUSEUM, SOUTH KENSINGTON, LONDON

Art was in Landseer's blood, for he came of a family of artists. His father was an engraver, and he sent his son into the fields to paint the animals he found there. In those early days he showed abundant promise of the genius that was in him, and while he astonished those who saw his work, he rapidly mounted the ladder of fame and fortune. At the age of twenty-four he became a member of the Royal Academy, the Presidentship of which he was afterwards to decline. The critics were kind to him, and the great public, at home and abroad, loved him so well that he stands in the world of art as one of the supreme favourites of fortune. He was by far the most popular painter of his time. For fifty years his pictures were the most eagerly sought in the Royal Academy, and so great was his vogue, that engravings of his works were sold in such numbers that scarcely a home was without one of them. They sold enormously on the Continent also, and while the effect was to popularise his art, in one sense it injured his reputation, for the reason that the colourless engravings entirely failed to do anything more than scant justice to his originals. When he died he left a fortune of £160,000, and another £55,000 was added to this by the amounts obtained from unsold pictures.

His best work is distinguished by a simplicity and naturalness which largely accounts for his great popularity. They are subjects which everyone can appreciate, and thus, while their technical perfection is all that one could desire, they appeal strongly to the average person with no artistic perception beyond the ordinary. It is interesting to recall the little-known fact that the lions at the base of the Nelson Column in Trafalgar Square were designed by Landseer.

THE AMBASSADORS

By HANS HOLBEIN THE YOUNGER (1497—1543)

IN THE NATIONAL GALLERY, LONDON

It is not possible to review fully the many conjectures which have been made concerning this celebrated painting—the identities of the ambassadors, the meanings of the various objects which are displayed, or the explanation for the curious fish-like object seen on the floor, which was discovered to be a skull drawn in unusual perspective. The marvel of it lies in the striking portraits, which dominate the picture in spite of the wealth of accessories which are so minutely depicted.

The two men stand in most conventional attitudes at each end of a desk, looking for all the world as if they were having their photographs taken and were determined not to move a muscle. The figures are short in proportion to the sizes of the heads, and the composition is almost aggravatingly symmetrical. These are the defects of the picture, and though they strike the beholder at once, the work is so masterly that the impression of its strength, particularly the faces of the two men, remains in the mind long after it has been viewed.

The background is hung with green damask, in the upper left-hand corner of which is seen a silver crucifix. The upper shelf of the stand between the two men is covered with a Turkish rug, exquisitely painted, upon which are placed a number of mathematical and astronomical instruments, and a celestial globe. On the lower shelf are similar objects, and also a lute, the broken string of which will not escape the spectator.

The fine mosaic of the floor is to be noted, as it is an accurate copy of the well-known pavement in the Sanctuary of Westminster, and reminds us that the picture belongs to the period of the painter's sojourn in England, when he was in the service of King Henry VIII.

BOAT-BUILDING NEAR FLATFORD MILL

By JOHN CONSTABLE, R.A. (1776—1837)

IN THE VICTORIA AND ALBERT MUSEUM, SOUTH KENSINGTON, LONDON

It has remained for posterity in England to recognise the full measure of Constable's genius, although he was entirely appreciated in France during his lifetime, and in a measure in his own land, as his tardy election to the Royal Academy bears witness. He was the son of a wealthy miller of East Bergholt, Suffolk, where he was born. His father's original intention was to place him in holy orders, but he entered the paternal business at the age of eighteen. His genius, however, would find its outlet, and his parents were induced to send him to London to study art. He returned home two years later to take the place of an old clerk, but a little more than a year after he entered the Academy Schools where he was to prove a splendid teacher in future years.

For some time he supported himself by following the conventional pathways in art—painting portraits and altar-pieces, and copying pictures by Reynolds and others; but his first picture in the Academy was a landscape, exhibited in 1802, which was praised by Sir Benjamin West, the President, who gave him much encouragement and advice. This painting was the first notable outcome of his conviction that there was room for a "natural" painter: one who should depict the *green* grass, the *wet* water—in short, the country as the artist saw it instead of as he thought he saw it.

"Boat-building" was painted in 1815, and marked a further step in his progress towards his great pictures which brought him his fame. The love of the country which inspired him was expressed in his preface to "English Landscape Scenery," in which he said his desire was "to increase the interest for and promote the study of the rural scenery of England, with all its endearing associations."

A FISHERMAN

By ANDERS ZORN

IN THE LUXEMBOURG, PARIS

Anders Zorn is a consummate artist who delights in overcoming technical difficulties. His career has been as remarkable as it has been triumphant. The peasant boy of Delorne, in Sweden, carved animals in wood on his native pastures, and afterwards coloured them with fruit juice. At school, even, his natural talent showed itself in the portraits which he painted without instruction, and when, in later years, he began to paint little pictures of the scenes around his home, the sense of character and of form acquired in these early days manifested itself. One day he painted the portrait of a girl in mourning, and at once he gained a reputation which brought him quantities of commissions. With the money he earned he left home for a tour in Italy and Spain, finally reaching London in 1885 and setting up a studio in a fashionable quarter there. Commissions came quickly once more, and in his intervals of leisure he roamed through Europe and into Africa, as well as through England, seeking fresh inspiration and developing his comprehensive talents. He studied river scenes in England and wave effects in Sweden, and in the latter study he gave proof of his capacity for solving technical problems and of translating his mastery into the work of his brush. The task of painting the sea demands a quick eye and hand, because its incessant ebb and flow leaves no time for detailed study. Zorn attacked the subject again and again, until he had conquered it, and he transferred the sea to his canvas with that fresh, dexterous touch which is characteristic of his work.

"A Fisherman" was painted at St. Ives, in Cornwall, and is none the less interesting to English folk because it gives a Swedish master's impression of a subject which has inspired so many of their own contemporary painters.

THE ANGELUS

By JEAN FRANÇOIS MILLET (1814—1875)

IN THE LOUVRE, PARIS

Millet was one of the famous group of French painters who founded what is now known as the "Barbizon" School. He was the son of a peasant farmer, and his outlook was coloured by the incidents of peasant life which find such eloquent expression in his pictures. His work is distinguished by an absolute truthfulness to Nature which was the guiding principle of his life. He saw the peasant bent at his work in the fields, and he pictured him in all his gaunt poverty and weariness, while he invested him, by his inspired vision, with the symbolical dignity of labour. Thus, in painting life, Millet reveals the sublime in the commonplace, the promise hidden in the pain, and the mercy that hovers over sorrow.

"The Angelus" completes a series of three pictures by Millet which are considered his masterpieces. "The Sowers" typifies the labourer going forth bearing good seed with him. "The Gleaners" shows the end of the harvest which has supplied the people's wants and left something over for the needy. "The Angelus" depicts the labourers' thanks for the gift of plenty.

The last picture is the most popular of all the works of this artist, and it expresses in full measure the simplicity and devoutness of his nature. His wish was to make the spectator realise the vesper hour, when the soft chimes call the toiler to thankful rest. The man and the woman have worked well, as their full sacks bear witness, and they are bending their heads in gratitude to their Creator for His gifts. On a small canvas, twenty-five inches long and twenty-one inches high, the painter has created a scene that is at once a prayer and an inspiration, which will hold its strong appeal as long as the colours last.

PORTRAIT OF A SPANISH LADY

("La Femme à l'Eventail")

By VELAZQUEZ (1599—1660)

IN THE WALLACE COLLECTION, LONDON

It is interesting to note in studying the art of Velazquez that his unrivalled reputation in the world of art is founded upon a comparatively small number of works. One critic computes that those known to be in existence number eighty-nine, though he acknowledges that some have disappeared from the royal palaces of Spain, and cannot be traced. Even accepting all the lists of his works, we should not have as many pictures to represent the forty years of the artist's life as Sir Joshua Reynolds was known to produce in a single year.

When Velazquez was in his early twenties King Philip IV. of Spain appointed him Court Painter, and the artist was thus relieved of the necessity of painting religious subjects in order to secure the patronage of the rich Church. He painted altogether some forty portraits of his royal master, and though he necessarily specialised in this class of work, he excelled in landscape and animal pictures, and enriched with his genius every branch of art except marine painting.

Velazquez makes no appeal as the user of a brilliant pigment. He loves the sober tints of grey and silver, although upon occasion he does not disdain the use of reds and pinks. He was essentially a realist, painting from models and not from the imagination, and he recognised his limitations so thoroughly that he avoided the weaknesses they might otherwise have betrayed him into. In this way he achieved that superb mastery which placed him in the forefront of the world's greatest painters, and has profoundly influenced the work of his successors, notably Corot, Millet, Whistler and Sargent.

The present picture is noteworthy as showing a lady of a type other than that representative of the Court circles. The same model appears in "The Lady in the Mantilla" in the Duke of Devonshire's collection, which very likely served as a preliminary study for this strong expression of his genius.

ON THE SKIRTS OF THE FOREST

By JOHN CROME ("OLD CROME") (1768—1821)

IN THE VICTORIA AND ALBERT MUSEUM, LONDON

Although Crome's pictures sold for comparatively small amounts during his life-time, he is now recognised as one of the greatest English landscape painters. He was born in Norwich, and he found his chief inspirations in the scenery of his native county. He began earning his living as errand boy to a physician, but at the age of fifteen was apprenticed to a house, coach and sign painter, and in this humble fashion he placed his foot upon the ladder of fame, by which he was to climb to the topmost heights in the realm of Art. Even at this time he sketched landscape studies, and became successful to the extent that he was able to sell his specimens to a firm of printsellers for twenty shillings apiece. The copying of Dutch and Flemish pictures and Gainsborough's "Cottage Door" helped to form his style, and gradually he became successful enough to marry. In 1803 he founded the Norwich Society "for the purpose of an enquiry into the rise, progress, and present state of Painting, Architecture and Sculpture, with a view to point out the best methods of study, and to attain to greater perfection in these arts." Their first exhibition, held in 1805, marked the formation of the famous Norwich School, the exhibitions of which continued annually until Crome's death, and at intervals until 1833.

He is at his best with tree pictures, and he aimed at dignity and breadth. "If your picture is only a pigsty," he said to his son, "dignify it." And again, he wrote to a pupil, "Your . . . making parts broad and of a good shape, that they may come in with your composition, forming one grand plan of light and shade, this must always please a good eye, and keep the attention of the spectator and give delight to everyone."

FRIDAY

By W. DENDY SADLER

IN THE WALKER ART GALLERY, LIVERPOOL

It is safe to say that few modern artists have achieved a greater popularity with the general public than Mr. Dendy Sadler. His charming old-time pictures, whether depicting monastery life or revealing the refinement, culture and charm of bygone days, are as fresh to-day as when they were first painted, and whether viewed at various galleries or bought as reproductions, still continue to delight thousands who love their delicate sentiment, quite apart from their artistic merit. None of his paintings are more pleasing than his scenes of monastic life, of which the present example is a typical specimen.

"The two pictures," says Mr. Sadler, "of 'Friday' and 'A Good Story' were painted so long ago that I have forgotten all about them. They have often been written about, both here and in the United States."

"Friday" shows an abbot and monks at dinner on Friday, enjoying their meal of fish in lieu of the prohibited meat. The figures to the right and left of the abbot are priests from another monastery.

Discussing this picture, Mr. Sadler says: "I can recall no reason why I tried to paint monks, but I do remember that I never had a real monk as a model. I have studied them on the Continent, also at a small monastery at Crawley, in Sussex." He continues: "The figures to the right and left of the abbot are monks of the order of St. Francis, their habits are brown; the other monks are of the order of St. Dominic, and their habits are black and white."

MY MOTHER

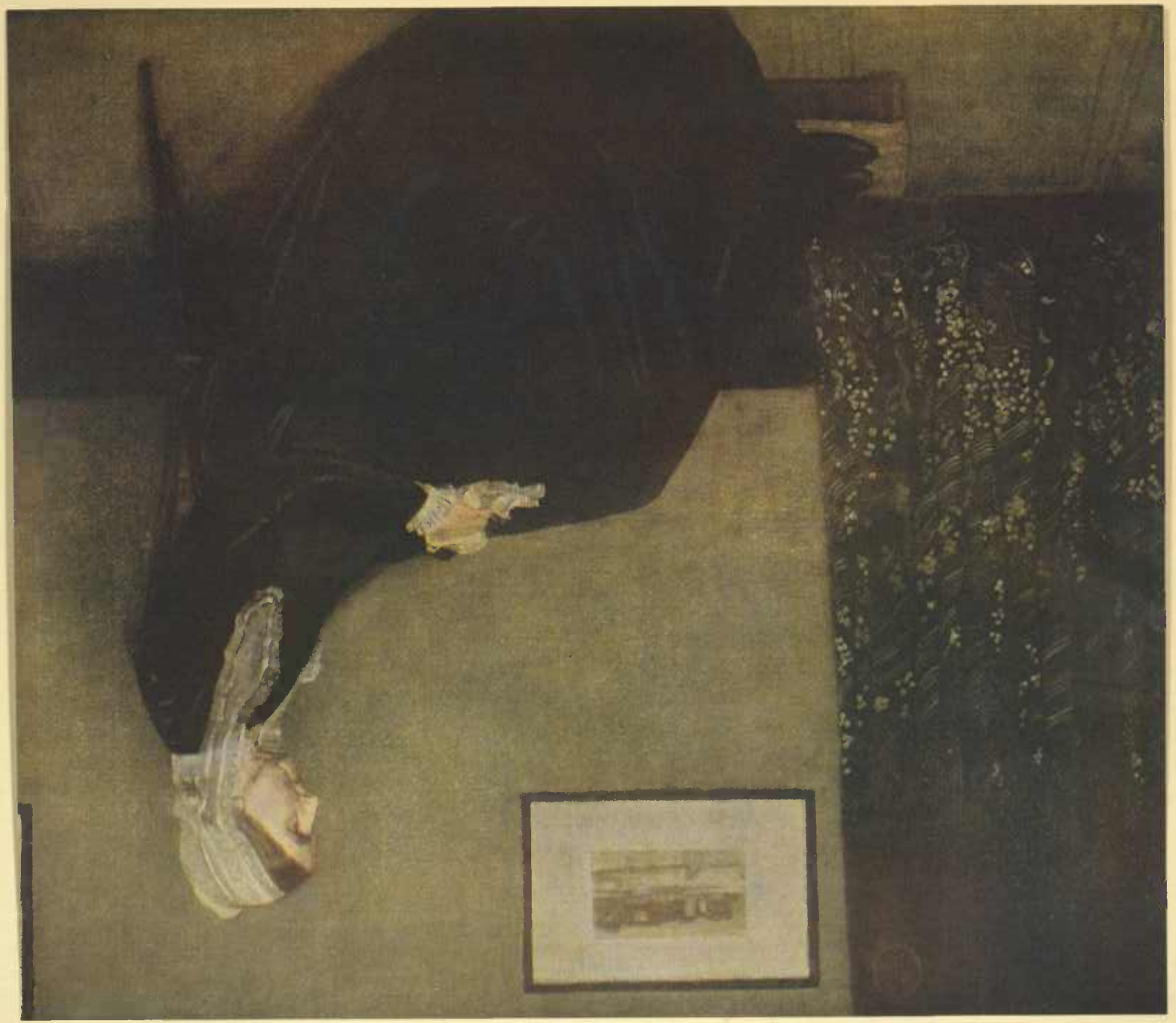
By JAMES McNEILL WHISTLER (1834—1903)

IN THE LUXEMBOURG, PARIS

Whistler was born in Lowell, Massachusetts, of Irish parentage. His father, Major George Whistler (who had married an American lady), afterwards went to Russia as an engineer, and his son spent his childhood there, returning to America with his mother at his father's death. He was educated at the Military School at West Point, but he had no liking for a soldier's career, and in 1856 he started his art studies in Paris. His first artistic success was gained with the "Femme Blanche," which was rejected for the Salon, but created a sensation in Art circles when shown in the Salon des Refusés. Later he came to London and took up his abode in Chelsea, which he made the centre of his activities until his death.

Whistler the man was no less remarkable than Whistler the artist, and in combination the two made up a personality which was remarkable though not lovable. He was a great egoist and was impatient of anything that savoured of criticism or of contradiction of his own ideas. When Ruskin, the champion of misunderstood artists, condemned his work, he brought an action against him for libel, so incensed was he that anybody should venture to criticise him strongly.

Out of all his eccentricities, however, his genius emerges and will redeem his memory from all ungraciousness. His exquisite style combines the softness and "atmosphere" of the French Impressionists, the tone values of Velazquez, and the bright harmony of the Japanese, with his own individuality. A delicate monotony of colours was his *forte*, and with soft colours he softened the hardness of realism to the impalpable visions such as nature reveals through the mists before the sun finishes playing upon them ere chasing them away. Thus his portraits, while convincingly real, are rather phantoms revealing the spirit of the sitters than material shapes picturing their bodies.



RAIN, STEAM AND SPEED. THE GREAT WESTERN RAILWAY

By J. M. W. TURNER, R.A. (1775—1851)

IN THE TATE GALLERY, LONDON

It is interesting to note, when recalling the criticism that has been levelled at Turner's work, that he achieved success at a very early age, and though he sold many of his pictures for comparatively small sums, he refused offers of large amounts for work which he destined for the nation.

He entered the Academy Schools in 1789, and a year later, at the age of fifteen, he exhibited in the Royal Academy a picture entitled "View of the Archbishop's Palace at Lambeth."

His life work may be divided into three periods. The first, extending from 1800 to 1820, was his period of apprenticeship, during which he followed the styles of the Great Masters. The work he produced during this time is notable for its absence of colour. The period from 1820 to 1835 was a transition stage, in which he adapted the principles of others to his own ideas. During this time he learned the value of colour and employed it in his pictures. From 1835 he became "a law unto himself," relying solely upon the impressions he received from nature to guide him in his work. To this period belongs "Rain, Steam and Speed" as well as his "Burial at Sea." Turner's later tendencies were strongly inclined towards elemental dramas of storm and conflagration, and this preference is shown in the present picture, which is interesting because it was exhibited at the Academy in 1844, the year before his health began to fail and his period of decline set in. The picture is also a triumph of Turner's marvellous memory, which enabled him to recall the slightest natural effects by the easiest mental effort. It was the result of a train journey in a rain-storm which so attracted him that he studied the atmospheric effects for several minutes with his head protruding from the carriage window.

THE PARSON'S DAUGHTER

By GEORGE ROMNEY (1734—1802)

IN THE NATIONAL GALLERY, LONDON

Romney was the son of a cabinet-maker living at Dalton-in-Furness, Lancashire, and he was brought up to follow the paternal trade. He displayed such a talent for drawing, however, that when he was nineteen years old his father placed him in the studio of a man named Steele, who had worked in the studio of Carle van Loo in Paris, and was then painting portraits in Kendal.

Young Romney proved an apt pupil, and before long he was working on his own account and a married man. He met with such success that in 1762 he determined to try his fortune in London, and he proceeded to the capital, leaving his wife and two children behind in Kendal. His rise in life was both rapid and complete. He challenged the supremacy of Reynolds and Gainsborough, and became extremely popular as a portrait painter, not only among the beautiful and fashionable women of the town, but also with the men. His male studies show characteristically British types of boys and young gallants in the first fine flush of manhood. Romney owes his chief fame, however, to his portraits of women, particularly the many paintings of the fascinating Lady Hamilton, for whom he conceived a passionate attachment in middle life. She made an ideal model, and he shows her in a number of guises, each one of which emphasises her beauty and charm.

Curiously enough, Romney never exhibited at the Royal Academy, and so was not eligible for election as a member of that body. A representative collection of his work is to be seen at the National Gallery, including the present portrait, "The Parson's Daughter," and his first great success, "Portraits of Mr. and Mrs. William Lindow," which was painted in 1770.

ON THE ALERT—LIONESS AND CUBS

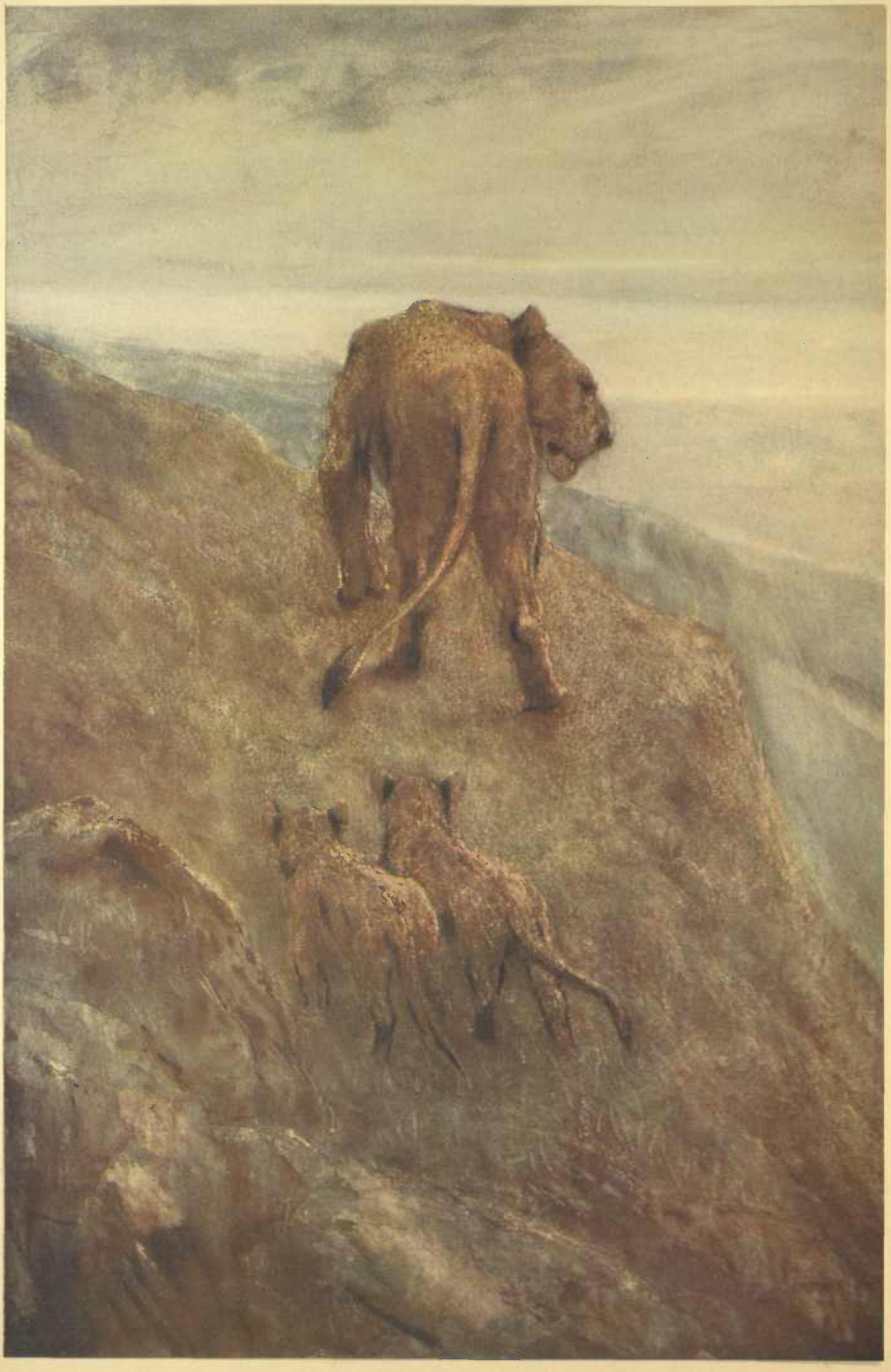
By J. M. SWAN, R.A. (1847—1910)

IN THE GLASGOW ART GALLERY

As a painter of animals Swan has never been surpassed. He was born to paint them as inevitably as Landseer was, but whereas Landseer was trained by his father from the first to study and sketch animals, Swan was led to do so by his own bent of mind after a thorough grounding in the general principles of painting and sculpture. He was born at Old Brentford, and received his early lessons in drawing, first at the Worcester School of Art, then at the Lambeth School. In 1874 he went to Paris, where he studied painting under Gérôme, Bastien Lepage and Dagnan-Bouveret, sculpture under Frémiet, and anatomy under Gervais and Duval. Here he came under the influence of the animal sculpture and drawing of Barye, and received the strong bias in favour of animal studies which were the joy of his creative efforts.

His first picture at the Royal Academy was "Dante and the Leopard," exhibited in 1878, and his finest sculpture is perhaps the "Young Himalayan Tiger." He was elected an Associate of the Royal Academy in 1894, and became a full Academician in 1905. Landseer, it may be noted, modelled the lions for the base of the Nelson Monument in Trafalgar Square, and Swan modelled the lions for the Rhodes Memorial in South Africa. The model and an unfinished picture of polar bears on an ice floe were exhibited at the Royal Academy after his death in 1910.

He was gifted with an extraordinary power of revealing the peculiar characteristics of animals in conjunction with their natural surroundings, which he perfected by unceasing study. His talent is well shown in this water-colour study of a lioness and her cubs on the alert in their rocky fastness.



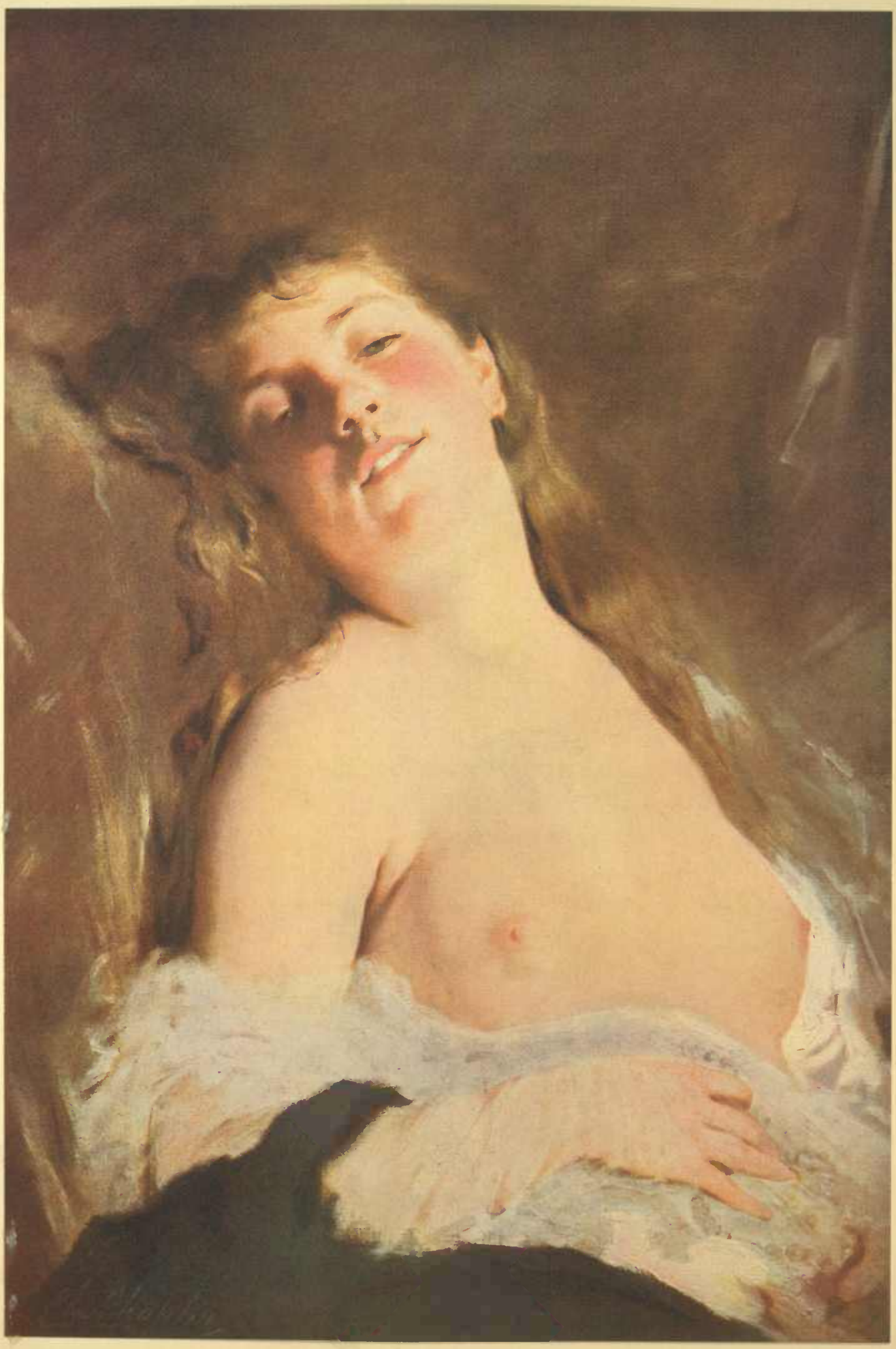
MEMORIES

By CHARLES CHAPLIN (1825—1891)

IN THE LUXEMBOURG, PARIS

Chaplin may be regarded as the modern Fragonard, whose sensuousness and fine tones he reproduced. His art is instinct with the spirit of the eighteenth century in France, which in some measure may account for the indecorous quality which so often pervades it. A refined style of aristocratic beauty sprang into being from his brush, but with a strong tendency to reveal the frailty and sensuality of the high-born types of ladies whom he depicted with such grace. With it all, there is a touch of fragrance and refinement in his work. His method of treating the hair, or of adding such subtle little touches as a patch to the cheek or a dimple to the chin, was a welcome revival in French art which was gratefully received. So, in spite of all the defects of his work from an English point of view, there is a preponderating element of beauty which cannot fail to please. Chaplin was no mere painter of pictures. He was a decorative artist of the first order, and specimens of his work grace many a noble building in Brussels and New York as well as in Paris. He decorated the Salon des Fleurs in the Tuileries as well as the ball-room of the Empress in the Palais de l'Elysée; and in all the work of this character which he performed there is a high measure of attainment in the refinement and elegance which is so typically Parisian.

His work consisted almost entirely of studies of the female figure, and in studying them and remembering their characteristics it is somewhat astonishing to reflect that he was an Englishman by birth and French by naturalisation as an artist and a citizen of France.



A HIGHLAND FUNERAL

By SIR JAMES GUTHRIE, R.S.A.

IN THE GLASGOW ART GALLERY

It is always interesting to study the early work of popular artists, to observe the budding talent as well as the tendencies which afterwards develop into a mature and characteristic style. The "Highland Funeral" contains abundant evidence of the young painter's great gifts, which in after years were to raise him to the pre-eminent position in Scottish art. It was exhibited at the Royal Academy in 1882, when he was but twenty-three years of age, and afterwards appeared in the Glasgow Institute, where it found a purchaser in the late Dr. Forbes White. It was bequeathed to the Glasgow Corporation by Sir James Gardiner, a cousin of the artist, in 1903, the year after Sir James Guthrie was unanimously elected President of the Royal Scottish Academy. Considered as the work of a mere youth, the painting is a remarkable effort. The psychological insight it displays, the poignant sorrow which it so well expresses, and the sincerity and force with which it is painted, all combine to make it a noteworthy performance. Save in its portraiture of individuals and the delineation of types, it does not suggest the power of the artist's later work except in its freedom from unessential trivialities. Viewed on its own merits, however, the picture has a claim on the spectators' attention apart from being an example of precocity. Originally intended for the legal profession, Guthrie had no systematic training in art. He left Glasgow in 1879 to study in Paris, but he remained in London on the advice of John Pettie, in whose studio in St. John's Wood he observed the craft of picture-making and received much valuable counsel. Speedy justification followed his determination to adopt Art as a career. Nine years after he journeyed to London he was elected an Associate of the Scottish Academy, becoming a full member five years later, and President nine years after that.

THE FARMER'S DAUGHTER

By SIR WILLIAM QUILLER ORCHARDSON, R.A. (1835—1910)

IN THE GLASGOW ART GALLERY

Born in Edinburgh, of Highland descent, Orchardson began his art studies at the age of fifteen, when he entered the Trustees' Academy. Here he was associated with a band of students who afterwards became famous like himself. These included Peter Graham, John Pettie and John MacWhirter, and they formed a sketching club together which produced some good work, much of which was published in *Good Words.* Orchardson modelled his early paintings on the style of Scott Lauder, his instructor, but he soon adopted a distinctive manner of his own, using fully a light combination of grey and yellow which Pettie employed in a few pictures. He attained a considerable measure of success in Scotland and then came to London in 1862, where he proceeded to build up his reputation, chiefly by exhibiting at the Royal Academy from 1863 onwards. In 1868 he was elected A.R.A., becoming a Royal Academician nine years later.

Orchardson was especially happy with his figures, and his treatment of them is well shown in this picture, where the young girl, in the pink print muslin gown of the early part of the nineteenth century, stands in the doorway of a barn feeding pigeons. The picture was painted in 1881, the year following the exhibition at the Royal Academy of his famous painting "Napoleon on board the *Bellerophon.*" Other popular pictures by this artist which will be readily recalled are, "The First Cloud," showing a quarrel between a husband and wife, and "Her Mother's Voice," one of his best sentimental efforts.

THE MILL

By SIR EDWARD COLEY BURNE-JONES (1833—1898).

IN THE VICTORIA AND ALBERT MUSEUM, LONDON

Burne-Jones was originally intended for the Church, and he entered Exeter College, Oxford, in 1852, to study for Orders. Here he formed a close friendship with William Morris, and with him helped to found a circle with the idea of creating a monastic brotherhood. The young men were ardent readers, and they read Ruskin and learned about the Pre-Raphaelite Brotherhood. In 1855, Burne-Jones and Morris, while on a tour in France, determined to become artists, and the purpose of taking Holy Orders was finally abandoned.

As might be expected from a young man who corresponded with Ruskin, and was the friend of Rossetti, Burne-Jones was a versatile worker. In his twenty-fourth year he received his first commission to paint two pictures of "The Blessed Damozel," began to make designs for stained glass, and joined with Rossetti, Morris and others in decorating the Union Hall (now the Library) at Oxford. Rossetti inspired him most, but he widened his sources of influence by a tour in Italy with Ruskin in 1859, the year before his marriage. Then followed a period of some five years, during which he devoted himself mainly to water-colours, after which he painted largely in oil, varied with stained glass designs for the Morris firm and patterns for tapestry. To this period belongs "The Mill," as well as his famous pictures "King Cophetua" and the "Golden Stairs."

He was always a fascinating colourist, and his water-colours were noteworthy for their brilliancy and purity of hue. He led a very retired life, working hard at the great and original masterpieces upon which his reputation rests so securely. Honours were showered upon him, including an honorary degree from Oxford, the University he had left before gaining a degree in the ordinary way; an Associateship of the Royal Academy, which he afterwards resigned, the Legion of Honour, and a baronetcy. He died suddenly, in harness, in 1898.

GOING TO WORK

By JEAN FRANÇOIS MILLET (1814—1875)

IN THE GLASGOW ART GALLERY

Looking at Millet's pictures, one is reminded always that they owe their strong appeal to no excellence of technique or colouring, but solely to the powerful human interest which they excite. Millet's early life and environment made this as natural as the expression of his individual genius, which brought him success as soon as he realised his peculiar gifts and laboured to give them expression.

He was the son of a peasant farmer, and life held no prospect for him other than the usual work on the soil. From his fourteenth to his eighteenth year he worked in the fields, but even then his genius asserted itself, and he made drawings with charcoal upon a white patch of wall. So admirable were they that even the peasant family was impressed, and instruction of a kind was arranged for him. Later, a subsidy from the Municipality of Cherbourg enabled him to go to Paris to study in Delaroche's studio. Academic painting was not in his line, and he gained no reputation there. He left the studio to paint for a living, and eked out a precarious existence by producing "popular" paintings which he could not infuse with his own peculiar genius. In 1848 he painted "The Winnower," and the year following, at the age of 35, he went to Barbizon (with which his best work is associated) and made up his mind to follow the dictates of his own artistic soul alone. Success came to him with that determination, though his pictures never received the adequate monetary recognition which came to them after his death in the shape of greatly enhanced values.

His painting is often laborious and crude, but his masterpieces never fail of that touch of poetry which places them on the highest plane of Art.

DIANA OF THE UPLANDS

By C. W. FURSE, A.R.A. (1868—1904)

IN THE TATE GALLERY, LONDON

Charles Wellington Furse was born at Staines, where his father was vicar, through whom he was related to Sir Joshua Reynolds. Both father and son attained eminence in their respective professions, the former becoming Canon and Archdeacon of Westminster, while the latter achieved a distinctive place in the world of art, becoming a popular portrait painter and securing election as an Associate of the Royal Academy. His brain was stronger than his body, for he produced his fine work under the strain of the illness which attacked him in his student days, and caused his death at the early age of thirty-six.

After leaving Haileybury School, young Furse began to study at the Slade School under Professor Legros. He exhibited "Cain" in 1888, and afterwards studied at Julian's School in Paris, returning to London to make a name for himself by pictures which he sent to the Royal Academy and to the New English Art Club.

He painted many notable portraits, among which may be mentioned those of Canon Burrows, Bishop Stubbs, Sir Richard Henn Collins, then Mr. Justice Henn Collins, and later Master of the Rolls, Lord Charles Beresford, two small equestrian studies of Earl Roberts, and a large unfinished canvas of the same subject which has been lent by his widow to the Tate Gallery. In addition he executed some notable work for the door-arches in the Liverpool Town Hall.

"Diana of the Uplands" shows the artist's wife (a daughter of John Addington Symonds) on a wind-swept common. Two greyhounds strain at the leash which she holds in one hand, while with the other she grasps her hat in protection against the fresh breeze. It is an open-air study, full of space and sky and instinct with vitality.